Weldon's ANTIQUE TAPESTRY

8^D

PART 2

APR 11

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"Penelope" Tapestry Wool.
"Penelope" Crewel Wool.
"Penelope" Fine Congress.
"Penelope" Twill Linen.
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34, CANNON STREET, MANCHESTER.

for address of nearest Retail Depot.

WELDON'S ANTIQUE TAPESTRY

PART 2.

Including Early French and English Tapestries and Original Designs for Period Tapestry, suitable for Petit-Point and Cross-Stitch.

THIS, the second book on hand-made tapestry, is devoted almost exclusively to antique designs, which are from famous English and French tapestries; and yet, simple enough to be imitated with the help of our charts and directions, in Petit-point, Gros point, and Cross-stitch, or many of the Gobelin stitches described and shown in our previous Tapestry Book.

The four great periods and centres of Tapestry making were: 14th-15th Century, Arras; 15th-16th Century, Brussels and Antwerp; 16th-17th Century, Paris and London.

SOME INTERESTING FACTS.

James I was said to have been instrumental in bringing many of the best weavers over to England from the Netherlands. Workshops at Mortlake in Surrey, and in many parts of London and Warwickshire were responsible for many beautiful tapestries. A little later Louis XIV of France became greatly interested in tapestries. He brought the designers, workers and dyers of wools and silks together to the "Hotel des Gobelins," owned by a family of that name. This fact attached the name of "Gobelin" to the tapestries famous at that period, which were the property of the State. Some of the best landscape tapestry designs, however, were from Beauvais, and, the workers being able to sell their work, resulted in these designs being more widely distributed and extensively copied than the Gobelin designs.

Tapestries were known as "Verdure" and "Personnages." Those designed with foliage, flowers and fruit, were termed "Verdure," and were sometimes formed into all-over patterns, known as "Mille fleurs."

Landscape and Mille fleur designs often showed the introduction of figures, birds, and animals, but these were the less important part of the designs. Those tapestries that consisted mainly of figures and animals, such as the hunting scene or a battle scene were the other type (Personnages).

Tapestries were also known as Gothic and Renaissance—the former, of the Middle Ages, show fewer shades or gradings of the colours in the designs. It is noticeable in the Renaissance period of tapestries, the designs were more natural, whilst the French, known as Louis, or Abusson (where most famous pieces were made), show panels of scenery and Watteau panels sur-

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30-32, Southampton Street, Strand, London, W.C.2
WELDON'S SALON:
231, Regent St. (close to Oxford Circus), London, W.1.

rounded by borders of flowers or set in Mille fleur pattern. Heraldic and armorial tapestry panels were usually surrounded by floral borders.

Narrow borders figured prominently in tapestries for Church decorations, to form as

it were a frame for a centre piece or panel. The borders were shaped as a shield, the top scroll being quite distinctive from that found at the bottom of the border, and the side scrolls different one from the other, as seen in the Banner reproduced in colour on the centre page.

Tapestry can be beautifully imitated by cross-stitch, after the style used in the 18th Century, the colours being rich, but harmoniously blended, giving a pleasing effect, when seen at a distance.

THE WORK OF EX-SERVICEMEN.

We are indebted to the Disabled Soldiers' Embroidery Industry, which was inaugurated for the benefit of ex-Servicemen by the Friends of the Poor, 40-42, Ebury Street, S.W. 1, for permission to reproduce designs copied by the men from valuable old tapestries in private collections, one being chosen by Princess Mary, Viscountess Lascelles, for a handbag; which design is reproduced in colour on the cover.

It is a pleasure to show our readers these designs, the working of which gives an occupation to over 90 men who are too disabled, after their war service, to work outside their own homes. They execute orders for embroidery of all kinds, under the direction of the industry instructors, and find the making of tapestry one of the most soothing and pleasant methods of employing their time, in the attempt to supplement their pensions. Those who are able to place orders in the hands of these war heroes may do so with every confidence.

The all-over design shown on cover was chosen for a handbag by Princess Mary, Viscountess Lascelles, to be worked by ex-Servicemen. The design is suitable for silk or wool and single-thread canvas, or double-thread canvas for furniture covering worked in petit-point, cross-stitch or gros point. Workers must use their discretion as to the choice of stitch, and size of canvas which determines the selection of silk or wool. Allow approximately 2 skeins of each colour in wool, or 3 in silks for the pattern shown. One skein for each diamond section for grounding. Pearsall's tapestry wool in shades No. 90, 55, 56, 75, 87, 85, 47, 49, and 50, and 67 for grounding. Pearsall's washing Filo, or Mallard Floss, 30E fawn, 297, 299, 82D green, 26C, 165A purple, 40, 44, 45A pink-red; 206B grey for grounding.

A sixteenth Century old English chair covered with tapestry worked from the design shown on cover, reproduced by kind permission of the Disabled Soldiers' Embroidery Industry, 40-42, Ebury Street, London, S.W. 1.

PETIT-POINT OR TENT STITCH.

This is the finest stitch used in tapestry, and is worked from right to left diagonally over a perpendicular and horizontal thread of the canvas. To commence the second row make a short upright stitch, turn, and work in the same direction. Used for fine tapestry and the more delicate lines in a design, it is employed in conjunction with other kinds of stitches with striking effect.

GROS POINT.

Worked similarly to petit-point, but over two perpendicular threads and two horizontal threads. It may be worked on single or double thread canvas, though generally it is used on single canvas; it can be used as a raised stitch and lends itself well for shading.

CROSS-STITCH FOR TAPESTRY.

A double stitch worked from left to right over two vertical and two horizontal threads. It can be worked in different ways, but the top stitch must always be in one direction. For tapestry work each cross-stitch should be completed before going to the next, but when grounding many workers prefer to do the first half of the stitch along the entire line and complete the cross on the return.

EARLY ENGLISH FLORAL PANEL

A dome-shaped
Footstool, covered
with tapestry
worked from this
chart.

Tapestry for upholstery is the most durable of all coverings; it has the advantage, too, of being fashionable and, unlike any kind of machine-woven or printed fabric, lends charm and increased value to any piece of furniture.

When covering a footstool that is subjected to hard wear only, the strongest double-thread canvas of good make, such as Penelope, should be used, and "Penelope" Tapestry Wool of suitable thickness, so that each stitch, whether petit-point, gros point or cross-stitch, may entirely cover the canvas threads.

Choosing Canvas.—The size of pattern is determined by the size of canvas; one single-thread canvas, 18 holes to the inch, suitable for silks or threads or finest crewel wools, being almost exactly half the size of double-thread canvas, 9 holes to the inch, which is more suitable for upholstery. Workers should, therefore, count the squares in chart, calculate the number to the inch, and select a canvas that will make the design work out the size required, allowing a margin of three inches beyond pattern when cutting canvas.

For Colours, see chart below and coloured reproduction on centre page; the number of skeins of wool depends on size of canvas and stitch. For grounding use dark nigger brown or old rusty black to throw into bold relief the bright colours.

Cross-stitch on Fabric.—To work the design or any portion in cross-stitch on velvet or velours, work stitches over canvas threads through to material and cut away or draw threads out when finished, taking care to cover ends of threads left in with stitches.

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London.

□ White	⊕ Blue
□ Pale Pink	⬤ Dark Yellow
⊗ Medium Pink	□ Pale Yellow
⊞ Dark Pink	⬤ Pale Green
■ Red	⊗ Medium Green
□ Scarlet	⊞ Dark Green
□ Light Brown	⬤ Darker Green
□ Medium Brown	⊗ Light Brown Green
□ Dark Brown	⬤ Medium Brown Green
■ Darker Brown	⊞ Dark Brown Green
□ Cream	

Key to the Chart.
To work the whole
design for this
panel, place the half
on this page and
that on the opposite
page together to
complete the pattern
so that the
signs for the
stitches come together.

FOR CROSS-STITCH OR PETIT-POINT.

A handsome octagon-shaped velvet Cushion, ornamented with the design worked in cross-stitch.

Tapestry cushions and handbags are most popular, and this floral design is very suitable as it is capable of being adapted to meet special requirements.

Worked on fine single canvas (18 holes to the inch), the design makes a panel about nine inches wide, embroidered with silks or Coats' Sheen Machine Twist obtainable in many colours, but for grounding, finest tapestry or crewel wool should be used. If desired, both wool and silk can be introduced in the design and the grounding worked in a gobelin stitch (see Weldon's Ideas for Tapestry) with coarser silk. The bright finish to Coats' Twist makes it suitable for cross-stitching on velvet, cloth or silk, when required for a handbag.

The threads of canvas must be entirely covered as when working with wool, and to ensure this, two stitches may be worked into each hole, rather than use two strands of cotton in the needle. As the stitches require to be pulled fairly tightly, it is impracticable to draw out the canvas threads, so that care should be taken to fasten off ends securely in the way previously described.

Pearsall's Washing Filoselle is also recommended in following shades: pink/red, 64, 65, 66*, 68, 188, 189, 191; gold, 123*, 124, 126; fawn, 170, 172; blue, 62a; cream, 70; green, 106, 108, 109, 299, 172c, 172g.

A Lady's suede cloth Handbag, effectively decorated with a Spray of Poppies taken from the panel design, and embroidered in cross-stitch.

EXOTIC BIRDS LEND CHARM TO TAPESTRY.

A Velvet Tea-cosy with inset panel of tapestry worked in silk and wool; the vivid plumage of the bird is attractively seen against a background of deep cream.

■ Dark Green	■ Dark Brown
■ Medium Green	■ Medium Brown
■ Light Green	■ Light Brown
■ Pale Green	■ Pale Brown
■ Dark Red	■ Dark Blue
■ Medium Red	■ Medium Blue
■ Light Red	■ Light Blue
■ Blue Grey	■ Cream
■ Grey	■ Fawn
■ Mauve	■ Yellow
■ Orange	

Key to the Chart below.

Allow one skein of each colour in Tapestry wool or silk for bird and foliage; 3 skeins of cream; or Copley's Darnart Embroidery Wool may be used.

A companion picture showing a beautiful exotic bird. Chart in black and white can be supplied for 3d. each, post free.

CHART FOR WORKING ORCHID SPRAY IN BANNER.

For a coloured reproduction of this Design, see 'Banner' on centre page.

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This handsome Orchid design lends itself well as a panel to be inset in the corner of an eiderdown quilt, as shown on the right; for a wall picture, or as the centre piece for a large banner, as shown in colour on the centre page. It would look equally effective in centre of a chair or cushion. It may be worked in petit-point or cross-stitch—if working the latter, an extra skein of the predominating shades of brown and green will be necessary. One skein of each of the other tones will be sufficient, and for the grounding three to six skeins, according to the size of panel and stitch used. The delicate foliage and berries behind the flowers may be

worked with Lister's Tenax Embroidery Silk Yarn, or the whole design worked in Briggs' "Penelope" Crewel Wools; if medium double canvas be chosen, a coarser make of tapestry wool would be necessary, such as Copley's "Excelsior" Fingering.

If desired, the range of shades of brown and green can be less.

○ Light Sage Green	■ Chestnut Brown	▼ Amethyst
△ Pale Jade "	■ Golden Brown	▲ Deep Purple
× Sage Green	■ Dark Tan	⊠ Parma Violet
● Dark Blue "	■ Mid Brown	▨ Lavender Grey
⊕ Old Gold	○ Champagne	• Deep Cream
■ Very Dark Green	■ Nut Brown	⊞ Deep Yellow
▨ Pinky Fawn	⊞ Golden Silk	✓ Lime Green

A silk Eiderdown Quilt with petit-point inset, worked from our chart.

PASSION FLOWERS MAKE HANDSOME TAPESTRY.

An Oak Fire Screen with inset panels of petit-point tapestry. One of the many ways of using the designs shown in these charts.

If embroidering the banner, work the upright portion of the scroll, the Chart for which is given on the right, to the leaf and tendril, under the second flower, then continue with the curved portion. The exact position at which the scrolls join can be plainly seen in the coloured illustration on centre page. If the upright pillar, round which the spray twines, is required, it can easily be inserted, without a chart, as it is practically straight.

□ Pale Cream	▼ Plum	◊ Pale Grey
⊙ Cream Silk	■ Purple	■ Yellow Silk
⊗ Lemon Green	◀ Old Gold	■ Olive Green
# Mid. Brown	● Dark Green	◊ Pale Jade
	◻ Yellow.

Only one half of the border is given in chart form, and the same scroll can be repeated for the second half, or the worker can copy the arrangement of flowers shown in the other half from the coloured design, using the chart as a guide for the size of the flowers and foliage.

For chart for top scroll shown in Banner, see Page 13.

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HUNTSMAN
AND
THE
HOUNDS.

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Suitable for working with Tapestry or Crewel Wools, or Filoselle, or Coats' Sheen Machine Twist on fine canvas, working 2 stitches in each hole for the latter to cover the canvas threads.

Chart for working the Hunting Scene shown in picture suitable for blotter cover or handbag. A particularly easy design to work on fine double-thread canvas or medium single canvas with Peacock 4-ply Tapestry Wools: 1 skein of each colour, except sage green, grey green, and grass, of each 2 skeins No. 8 or 72, blue for sky, and 2 skeins No. 120, white, use all blue.

French and English Tapestry Designs.

An Eighteenth Century Screen.

An exquisite example of early English tapestry, copied from a valuable piece in a private collection, is shown in colour on the opposite page. The design lends itself for use as a panel for screen, picture, or a centre piece for a chair of the period, with the plain ground surrounding worked in petit-point, or one of the many gobelin stitches shown in Weldon's Ideas for Tapestry (price 8d., by post rod.)

Such a piece of work is easier done on a square frame, which is quite simple to make at home in the way shown on page 19.

Care should be taken to use well-made canvas and suitable needles that will not split the wool nor stretch the canvas. Milward's tapestry needles are the best, chenille needles being too coarse for any kind of tapestry. As the size of canvas determines the size of work, the number of stitches shown in the reproduction on opposite page should be counted and canvas chosen to work the design the required size. Single-thread canvas varies from 14 to 18 holes to the inch, and double-thread canvas 9 to 11 holes to the inch, 27 inches wide.

The Design for Stool Top, reproduced by permission of the Disabled Soldiers' Embroidery Industry, is of early origin, having fewer shadings than many other types of tapestry. To copy the design you can use coarse single or medium double canvas and Pearsall's Tapestry Wools: greens, 10, 11, 55, 56; reds, 24, 26, 28, 5, 49, 51; blues, 39, 42, 40, 38; gold, 12, 13, 14; black, 83; and 88 for grounding. Allow five skeins for latter colour, two darkest red, two darkest green, and one skein of each other shade. Cycle wools may be used, if desired.

A Footstool covered with tapestry, worked by ex-Servicemen. (See coloured chart on centre page.)

Copyright]

FRENCH TAPESTRY FOR FURNITURE UPHOLSTERY—LOUIS XVI.

[Weldons, Ltd.

✓ Light Blue	▲ Dark Green
■ Dark Blue	◻ Light Green

Use Swan 4-ply Berlin Wool or Sirdar 4-ply wools, allowing one skein of each shade to work design shown in chart, and six skeins of beige for grounding. Use Ardern's "Sylko" Crochet for a lady's handbag.

◻ Moss Green	◻ Dark Pink
◻ Golden Brown	◻ Light Pink

GEORGIAN PANEL FOR SCREEN OR CHAIR.

An exquisite example of the style of tapestry designed in eighteenth century, which has been worked in petit-point by ex-Servicemen and reproduced by permission of the Disabled Soldiers' Embroidery Industry, 40 and 42, Ebury Street, London, S.W. 1.

Embroidered on medium double canvas (9 or 10 holes to inch), the plane measures approximately 12 by 14 inches. Allow 1 skein each of

tapestry wool in 6 shades of green, 4 shades of blue, 3 shades of purple; 1 skein each of canary yellow, ecru, primrose yellow, golden brown, fawn, chestnut, hazel brown, and 6 to 8 skeins of biscuit for grounding, according to stitch employed.

Worked on fine single-thread canvas (18 holes to the inch) the panel is suitable for a lady's handbag.

*"Pride
of the
Pack."*

See Page 14 for Chart.

*Lovely
Floral
Panel.*

*Coloured Chart for Stool
Top shown below, adapted
from old Tapestry Design.*

*Banner
for Mural
Decoration.*

Chart on Page 20.

*Early
English.*

Designs in this Book are the Copyright of Weldon

*Exotic
Bird.*

See Page 4
for Chart.

*Early
English
Origin.*

See Pages 2 and 3
for Charts.

*"Vixen
on the
Alert."*

See Page 15 for Chart.

Worked by the ex-Servicemen.
Reproduced by permission of Dis-
abled Soldiers' Embroidery Industry

*Ecclesiastical
Banner.*

*Orchids and
Passion Flowers.*

Charts on Pages 5 and 13.

"Pride
of the
Pack."

See Page 14 for Chart.

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*Ecclesiastical
Banner.*

Charts on Pages 5 and 13.

*Orchids and
Passion Flowers.*

OLD FRENCH

TAPESTRY PANEL.

LOUIS XV.
PERIOD.

This design is from a beautiful piece of old French tapestry, worked by ex-Servicemen and reproduced by permission of the Disabled Soldiers' Embroidery Industry, 40 and 42, Ebury Street, London, S.W. 1.

To copy in petit-point on medium single canvas with tapestry wool or silk, allow 1 skein of each 4 shades of green, 4 shades of red, 1 black, 1 light

blue, 1 nut brown, 1 white, 1 primrose, 2 lemon yellow, 2 old gold, 4 to 5 skeins of light grey or cream for grounding, according to stitch used. In copying the blue surround, allow 3 skeins and omit the sections of flowers and leaves shown, which formed a floral surround in the original tapestry, see reproduction on opposite page.

SEVENTEENTH-CENTURY FLORAL BORDER.

One skein of wool in each colour shown will work a Border in Petit-Point three times the length of pattern. (Copyright, Weldon's, Ltd., London.)

IDEAS FOR USING THE LOUIS XV PANEL

An exact reproduction of the French tapestry from which the coloured design is taken, surrounded by a floral border typical of the Louis XV period.

Weldon's cannot supply a Chart for working the Floral Border surrounding the panel, but the entire piece of tapestry can be worked by ex-Servicemen. Orders should be placed direct with the Disabled Soldiers' Embroidery Industry, 40-42, Ebury Street, London, S.W. 1, where the original copy may be seen.

Suitable for Peacock 4-ply Tapestry Wools or Peacock 2-ply Crewel Wool, and medium double or single thread canvas.

ECCLESIASTICAL BANNER (See centre page) when working the Scroll given below that forms part of the Banner, choose the same make of wools and silks as those used for the centre pieces, but if using the scrolls or sections separately, any of

For Furniture
Tapestry,
Wall Picture
and for
a Lady's
Handbag.

As a decoration for a Tapestry Handbag the panel is very charming. Above, it is seen appliquéd on to a foundation of silk velvet, with which the bag is made.

The Panel, framed in ebony, hanging

a handsome electric candle sconce

To work panel in Pearsall's Tapestry Wools, use No. 12, 14, 16, 93, gold/dk. brown; 71, 67, pink and dk. red; 18, 19, 22, blue; 52, 53, 55, 56, greens; 12, 14, 16, gold in border; 88, neutral, and blue 18.

Pearsall's Mallard Floss: 173, neutral; 60a, blue; 119, 121, 122a, gold; 294, 87, 87b, 87c, green; 119, 122a, 122c, 680, gold/dk. brown, for flowers; and 40, 45, 69b, pink/dk. red; 60**, 60, 38, lt./dk. blue.

the other makes of wools and silks advertised in this issue may be chosen, according to the size of design and purpose for which the spray is intended.

Chart for working the Side Scroll in panel, see page 6

Chart for working this Spray of Passion Flowers, shown at the top of the Banner reproduced in colour on the centre page. It is suitable for purses, handbags, and cushion medallions.

For Key to this Chart, see page 6. Worked on fine single canvas with Clark's "Scintilla" Artificial Silk or Clark's "Anchor" Stranded Cotton, on suède or cloth, using cross-stitch, it is suitable for decorating a 7-inch purse-bag.

Dark Brown	Dark Yellow
Brown	Yellow
Light Brown	Dark Grey
Lighter Brown	Grey
Dark Green	Blue
Green	Dark Blue
Light Green	Medium Blue
White	Black
Cream	

For amount of materials see Page 15.

"PRIDE OF THE PACK."

Copyright, Waddons, Ltd., London.

"PRIDE OF THE PACK" (see Chart on Page 14).—Coloured illustration on centre page. Copley's 3-ply Darnart Embroidery wools or "Excelstor" wools may be used. Allow one skein each of four shades of brown, cream, three shades of green, yellow, dark blue, medium blue, black. Two blue, four white, three each grey. Use Peacock Tapestry wools on medium single or fine double canvas. For small picture use fine net or canvas and Coats' "Sheen" Machine Twist or Arden's "Sylko" Crochet.

"VIXEN ON THE ALERT," (coloured illustration on centre page).—For the Vixen, one skein of each shade of brown, few strands black, one cream, three white, two grey, 1 dark grey (also used in sky). Background and foreground, two skeins grass green, one skein of each of the other colours. One skein blue-grey for sky. "Peacock" Tapestry and Crewel wools can be used. For silk tapestry, Briggs' "Hedebo" Filoselle or Lister's "Tenax" Embroidery yarn are suitable.

Follow the coloured pictures on centre page when working the backgrounds of these two pictures. Only the outlines of the hedges and trees are given in the Charts on this page and Page 14.

■ Dark Brown	■ Black
■ Medium Brown	□ White
■ Light Brown	□ Cream
■ Lighter Brown	□ Blue
■ Dark Green	□ Dark Grey
■ Green	□ Grey
■ Light Green	

BEAUTIFY YOUR HOME WITH HAND-MADE TAPESTRY.

EXCLUSIVE DESIGNS WORKED FROM WELDON'S CHARTS.

Tapestry enhances the charm and increases the value of old furniture. The design shown on this Chair is worked from a Coloured Chart No. 11 in our first Book on Tapestry.

Copies of this Book on Tapestry Making can be had from any bookseller, art needle-work shop or direct from Weldon's for 8d.; by post, 10d.

A beautiful Coloured Chart for copying the woodland scene shown on this Chair is also to be found in the first book. Some of the most famous landscape tapestries were made in the 17th Century. Chart No. 10.

A Tapestry Handbag makes a charming and priceless gift. Design from Chart No. 13.

Another floral design in Chart No. 13, shown in colour in the Tapestry Book.

CHARTS PRINTED IN COLOURS,
price 6d. each post free.

- No. 1. Charming Garden Scene.
- No. 2. Old-World Cottage.
- No. 3. Birds and Border Pochette.
- No. 4. Early Victorian Handbag.
- No. 5. 18th Century All-over Design.
- No. 6. Screen-panel: Highland Chief.
- No. 7. Charming Scroll Borders.

CHARTS PRINTED IN COLOURS,
price 6d. each post free.

- No. 8. Red and Blue Macaws.
- No. 9. Anemones and Wallflowers.
- No. 10. Woodland Scene.
- No. 11. Scroll Design, Birds, etc.
- No. 12. Noon and Eventide.
- No. 13. Floral Designs.

All of the above and many other charts are to be found in Weldon's Ideas for Tapestry.

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Old-world cottage worked for Fire-Screen from Chart No. 2. Companion picture to this is shown on opposite page.

A panel of Tapestry in petit-point adorns the latest style of Eiderdown. The design shown is from Chart No. 9.

All-over patterns make effective tapestry for upholstering stools or chairs. This Design is from Chart No. 5.

Charts No. 1 to 7 are shown above.

Effective Sea-Scape panel for picture or screen worked from a Chart given in Weldon's Ideas for Tapestry.

A WAYSIDE COTTAGE

The complete picture may be worked in Peacock Tapestry or Crewel Woools, or the flowers worked in Pearsall's "Fibre" or Clark's "Scintilla". Artificial Silk may be used. Only a small quantity of each colour will be required. The circles in Sky indicate positions of white clouds.
If working only with wools, allow three skeins each of olive, dark grass and lime green; lemon; two skeins of nut brown, and 1 skein of each of the other colours. For sky,

<p> Olive Green
 Dark Green
 Medium " "
 Grass
 Light
 Lime
 Almond
 Grey
 Lemon
 Dark Brown
 Mid
 Chestnut " " </p> | <p> Nut Brown
 Medium Grey
 Golden Brown
 Dark Purple
 Blue Grey
 Old Gold
 Burnt Orange
 Brick Red
 Dark Grey
 Purple Brown
 Sulphur
 Cream </p> | <p> Crimson
 Flame
 Delphinium
 Canary
 Pale Pink
 Pale Blue
 Silver Grey
 Wine Red
 Lavender
 Pale Grey
 Indian Red </p> |
|--|---|--|

Companion Picture to Chart No. 2.

(Copyright, Weldon, Ltd.)
four to six skeins of palest blue, one skein white for clouds and cottage wall. Fore-ground, four to six skeins light sand or beige; $\frac{1}{2}$ to $\frac{3}{4}$ yard of canvas, according to size picture is desired.
On fine single canvas, picture will measure about 9 inches across, on medium Pendople canvas about 16 inches.

LOUIS XV PERIOD TAPESTRY—A Simple All-Over Design.

A charming example of the style of tapestry in vogue in Louis XV period, in which only four colours are used, on a ground of pale blue or grey. Allow one skein of each pink to work the entire pattern in chart, and half as much again; one skein of brown and of green for repeating the design three times; for grounding allow one skein for each section, working in petit-point, $1\frac{1}{2}$ skeins for cross-stitch. Suitable

Key to the Chart.

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for covering a pochette, book cover, stool or chair, Baldwin and Walker's Ladyship X Fingering in 3 or 4-ply may be used for medium coarse double canvas. To calculate size of work, count holes to the inch and select suitable canvas. When using fine single canvas, Lister's 4-ply Lisdawn Wools will be found of suitable thickness, or for a lady's pochette use Briggs' "Hedebo" Filoselle and very fine single canvas.

From famous tapestry work not only can the period and place of origin be determined by the design and mode of working same, but the date of completion together with the worker's name are often indicated in cross-stitch on the edge of a piece of work.

The styles of lettering shown in the Chart above are typical of those used many centuries ago, being compact and very suitable also for marking household or personal articles.

A COCKER SPANIEL IN TAPESTRY.

■ Black	▣ Blue
▣ Dark Grey	▣ Light Blue
◻ Grey	▣ Cream
◻ Light Grey	◻ White
◻ Pale Grey	▣ Red
▣ Dark Green	◻ Pink
◻ Green	◻ Yellow
▣ Medium Green	◻ Yellow Green
◻ Light Green	▣ Dark Brown
▣ Green Brown	◻ Brown

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Suitable for working in washing Filoselle or Peacock Crewel Wools, or Peacock 4-ply Tapestry Wools. Three skeins, No. 118, black; 1 skein each of other colours, Nos. 127, 128, 129, 130, 426, 425, 423, 46, 114, 8, 746, 120, 60, 109, 66, 70, and 16; and 3 to 4 skeins of 96 or any other neutral shade for grounding. Medium single-thread canvas, or fine double canvas being suitable. A charming panel for cushion inset, worked in Arden's "Sylko" Crochet.

The worked panel
showing Gobelin
stitches in fore-
ground.

A Simple Design for an Embroidery Frame.

HOW TO MAKE IT.

THE accompanying illustration, Fig. 1, shows an embroidery frame and stand which has been designed specially and worked out so that it could be made by anyone. There is no lathe or other machine work about it, and the few metal fittings can be bought cheaply at an ironmonger's shop. The frame may be made without the stand, and in that case only eight screw-eyes are required. The full inside measurement of this frame is 15 ins. by 16½ ins., pegged at the end holes; but any size frame up to 25 ins. would do in the same strength; size above that would need increase in thickness of the wood according to the size.

Plain, straight-grained wood must be used; the best hardwood being beech or birch. But American whitewood is the easiest to obtain and to use, being not so hard and heavy. There are often odd pieces about a cabinetmaker's or joiner's workshop that would make the frame and stand complete. It also has the advantage of being machine-planed to an even thickness of ¾ in., 1 in., and 1½ in., which is a help towards truing up the parts.

For this, two lengths must be prepared 19½ ins. by 1½ ins., by ¾ in., and two 19½ ins. by 1½ ins., by ¾ in., these latter to be fitted neatly through holes cut 1 in. from the ends of the ¾-in. lengths; all four having the sharp corner edges well trimmed off with middle No. 2 grade lengths, commencing 1½ ins. from each end, peg holes are bored ½ in. apart in the zigzag order shown, to fit pegs made

Fig. 1. The Frame on stand.

from screw-eyes, size B, No. 6, with the point and screw-thread partly filed down, which completes a simple frame.

For attaching the embroidery fabric to be worked to the frame, the common way is to fix a piece of tape along the two thicker lengths of wood, on which the fabric edge is tacked. But it will likely be found a better way to insert two screw-eyes to each, ¾ in. from each corner, with a rail of ¾ in. thick wood dowel, tapered at the ends to fit the eyes as shown; these rails to slip through hems made on the fabric.

To fix the frame in a stand, the two ¾-in. lengths should be thickened at the centre parts between the holes by slips of wood 8 ins. long by ½ in. thick, well glued on and screwed with a few ¾-in. fine panel pins; to fix on two 2-in. brass ear-plates (see Fig. 2) with ¾-in. No. 8 screws.

The stand itself consists of a base board, the length to be exactly the same as the measurement across the frame at the brass plate, 17½ ins. by 5 ins. wide by ¾ in. thick; to which the two standard parts, shaped as shown, are each secured by three brass screws, 2-in., No. 12.

The frame is swung in place by means of the two 1½-in. set-screws with wing-nuts, shown by Fig. 3, with two washers to each, one under the screw-head and against the inner side of the brass plate, the other under the wing-nut at the outer side of the standard. The frame can therefore be adjusted to horizontal or any convenient slope and fixed by screwing up the wing-nuts tight.

(Continued on next page.)

Chart for Banner.
See centre page for
coloured reproduction
of this Banner.

Chart for Banner.

Banners for ecclesiastical decoration are amongst the most ancient pieces of tapestry. Their wonderful preservation would seem to establish the wearing quality of hand-made tapestry, in comparison with banners made of silk fabric, embroidered with silk and metal threads.

The design shown in colour in the centre page is most effective when worked in petit-point with cross-stitch or gros point for grounding. Space does not permit a larger chart being given but workers who desire to copy the banner should use a magnifying reading glass to assist them in counting the stitches.

The chart given here is exactly half the banner design.

Use medium double or penelope canvas and Patons and Baldwins' "White Heather" 5-ply Scotch Fingering or "Purple Heather" 5-ply Scotch Fingering, working the veins of the leaves in gold silk, or Clark's "Scintilla" Artificial Silk, gold 855, white 803, and green 872 for edge of leaves and scrolls where indicated, as the introduction of silk gives a rich effect that greatly enhances the beauty of such work.

Another alternative would be to work the entire design in shades of green, gold, white, grey, and light brown wool and the grounding in "Scintilla" 853 or purple 852 or crimson lake 837 or 839, that would give the appearance of embossed work on a silk background. Those who are desirous of working such a banner for any church, however, should first submit the colour scheme. When finished, the banner requires to be edged with gold cord, looped at each corner with tassels hanging and cords to suspend it.

How to Make an Embroidery Frame.

(Continued from Page 19.)

All the work should be true and neatly trimmed up with middle No. 2 and No. 1 glass paper. Clean whitewood has a nice appearance, and it can be given a simple finish that anyone can do. It requires about three-pennyworth of raw linseed oil, obtained from the chemist or paint-shop. Moisten a clean soft cotton rag with the oil and rub well into the grain of the wood; leave exposed to light, dry air to harden in the pores. This may be done each time it is convenient to spare the frame, and in time a hard durable surface will be attained. It is really the old style of finish before other methods were invented.

To get a hard finish without the long delay, the finish-polish or lac-polish method is best. After the first treatment of linseed oil, it is well rubbed with a dry rag. Then about three-pennyworth of french-polish solution (lac dissolved in methylated spirit) may be obtained from a paint-shop. A bit of wadding is next folded up in a piece of old cotton rag to the shape of a small egg, to be moistened over the lac liquid and stroked over the whole surface, working steadily and repeating the operation several times. Leave for ten minutes or longer, as convenient; the pad being put away in an air-tight jar or tin to keep it soft.

A second similar treatment will greatly improve, and a third will be still better. It is practically dry almost immediately, but should be allowed some time to get quite hard.

Both the oil and lac finish produce a yellowish tint, a sort of sunshine colour. It will give the metal parts a protective lacquer, preventing rust or tarnish, and will endure for an indefinite period of time.

Fig. 2. The kind of brass ear-plate used in the making of the frame.

Fig. 3. Shows the shape of set-screws with wing-nuts required to adjust the frame on the stand.

Fig. 4. Side elevation of frame.

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127, 128, 129, 130, Greys.	746, 747, 748, 749,
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